



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

## AMERICAN ART NEWS

Entered as second-class mail matter, February 5, 1909,  
at New York Post Office under the Act,  
March 3, 1879.

Published Weekly from Oct. 15 to June 1 inclusive.  
Monthly from June 15 to Sept. 15 inclusive.

## AMERICAN ART NEWS CO., INC.

Publishers

15-17 East 40th Street

Tel. 7180 Murray Hill

JAMES B. TOWNSEND, President and Treasurer.

15-17 East 40th Street

REGINALD TOWNSEND, Secretary.

15-17 East 40th Street

## SUBSCRIPTION RATES

YEAR, IN ADVANCE	\$3.00
Canada	3.35
Foreign Countries	3.75
Single Copies	.10

WHERE ART NEWS MAY BE  
OBTAINED IN NEW YORK

Brentano's - Fifth Ave. and 27th St.  
Powell's Art Gallery - 983 Sixth Ave.

## WASHINGTON

Brentano's - F and 12th Streets

## MONTREAL

Milloy's Book Store, 241 St. Catherine St. W.

Chapman - 190 Peel St.

## LONDON

Art News Office - 17 Old Burlington St.

Bottom, News Agent,

32 Duke St., St. James, S. W.

## PARIS

Chaine &amp; Simonson - 19 Rue Caumartin

Vol. XVII. New York, March 22, 1919 Vol. 24

## CHANGE OF ADDRESS

When a change of address is requested,  
both the new and old address should be  
given. Two weeks' notice is required for  
changing an address.

When extra copies of any issue are  
required, advance notice of the number  
of copies so required should reach this  
office at latest by Thursday afternoon  
of any week. Later orders frequently  
cannot be filled.

**ART AND BOOK SALE CATALOGS**—The American Art News, in  
connection with its Bureau of Expertis-  
ing and Valuation, can furnish catalogs  
of all important art and book sales,  
with names of buyers and prices, at  
small charge for time and labor of  
writing up and cost of catalog when  
such are de luxe and illustrated.

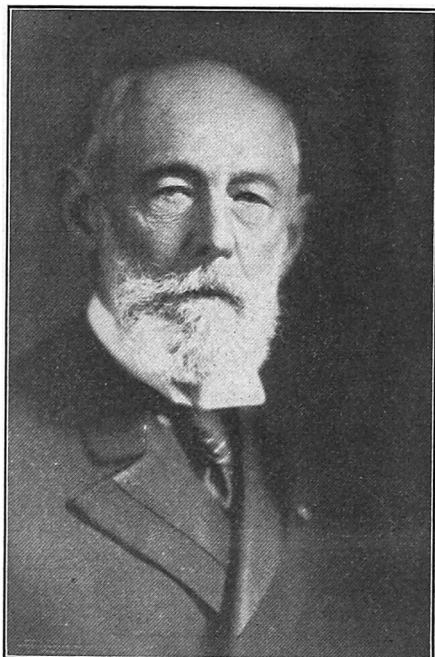
## APPRAISALS—"EXPERTISING"

The "Art News" is not a dealer in  
art or literary property but deals with  
the dealer and to the advantage of both  
owner and dealer. Our Bureau of "Ex-  
pertising and Appraisal" has conducted  
some most important appraisals.

## AMERICANS BRING TOP PRICES

Despite the discouragement to the  
art business world caused by the levy-  
ing of the tax on education—for this is  
virtually the effect of the new art tax  
of 10%, levied also at a most unfortu-  
nate period of business depression fol-  
lowing the close of the War—we are  
gratified to announce today the sale at  
record prices, not alone for works of the  
artists, but for all American pictures,  
old or modern, of no less than three  
portraits of Washington—two by Gil-  
bert Stuart of the Vaughan and Athen-  
aeum types, respectively, and a full  
length by Charles Willson Peale.

These sales are most encouraging  
and evidence that the coming of better  
days in the art business world cannot  
be much longer delayed. The fact that  
such a collector as Mr. Henry C. Frick  
should pay more than \$75,000 for one  
of the nine known Vaughan Stuart  
Washingtons, and Mr. Blair should  
give \$20,000 for a Peale Washington  
portrait, is creditable to their pa-  
triotism and good business sense, and  
marks a still further advance in the  
appreciation of American art values.



WILLIAM HENRY SHELTON  
Author of History of Salmagundi Club

THE SALMAGUNDI CLUB—Being a history of  
its beginning as a sketch class, its pub-  
lic service as the Black and White  
Society, and its career as a club from  
MDCCCLXXI to MCMXVIII. With  
illustrations. By William Henry Shelton,  
Boston and New York. Houghton  
Mifflin Co. \$5.

William Henry Shelton, long the club's  
librarian, in this history of the widely  
known Salmagundi artists club has per-  
formed a good service. He has collected  
the facts regarding the institution and out  
of all and various available sources, has  
woven a history that is of interest to all  
Salmagundians as well as those having even  
a passing acquaintance with them.

The club, it seems, from Mr. Shelton's  
monograph, was born at 596 Broadway in  
1871, or 48 years ago. The earliest and  
founding members had been members of a  
sketch class which met in the studio of the  
late Jonathan Scott Hartley, the sculptor,  
and among the artists who interested them-  
selves in the class were F. S. Church and  
Will Low. Howard Pyle came in shortly  
after and was a popular member.

The first exhibition held by the infant  
club was of drawings in black and white  
at the Leavitt Galleries, 817 Broadway, the  
predecessor of the American Art Galleries  
today. The evolution of the club makes  
interesting reading for anyone interested  
in the history of art in America. The book  
is full of interest on every page.

Now that the club has a permanent home  
at 47 Fifth Ave., it can well indulge in the  
luxury of having its history compiled and  
by so competent an historian, and old and  
loyal a member as the author, who was pre-  
eminently qualified for the work.

While other N. Y. clubs, founded or  
largely managed by artists or which have  
had or have artist members, and which, for  
obvious reasons shall be nameless in this  
review—save only the veteran Century  
which still preserves its prestige as the  
leading club for litterateurs and artists in the  
Metropolis—have been organized and have  
flourished for a time, the Salmagundi re-  
mains, as when it was first founded, the  
real center for the working, and especially  
for the younger artists of the city, with  
also a large and distinctive out-of-town  
artists membership. It has always had  
also, a suggestion and atmosphere of the  
Atelier and real Bohemian life and interest,  
and a Salmagundi "Stag" evening, or "Get  
Together," or "Get Away" dinner, as also  
the annual "Sam Shaw" dinner and auction  
sale of members' works—bring together in a  
more informal and delightful way an art  
and fun-loving and making element than  
any other of New York's social affairs.

The very existence of the club, apart  
from its long life and prosperity, is an  
emphatic proof, not only of the true cos-  
mopolitanism of the metropolis, but of its  
claim to being the true and only art center,  
with all that implies in the way, not only  
of opportunities for art education, but for  
the lighter side of art life in the country.

The volume is a mine of reminiscences  
and well preserves the club's traditions.  
The data given as to the club's various  
homes, its officers and membership, are  
well worth the price asked and no artist  
with a reverence for local color can afford  
to be without a copy of the publication.  
The illustrations are all admirable.

## Brooklyn Eagle's New Art Editor

Hamilton Easter Field, collector and  
artist, has been appointed art editor of the  
Brooklyn "Eagle," as the successor of the  
late Edwin A. Rockwell. Mr. Field began  
his work in the "Eagle" of last Sunday,  
Mar. 16.

## LUXEMBURG ARTISTS CHOSEN

The American painters and sculptors who  
are to be represented in the exhibition in the  
Luxembourg, Paris, in May next, by 125  
pictures and sculptures, all by character-  
istic examples, in accordance with the in-  
vitation conveyed through W. A. Coffin last  
October by M. Alfred Cortot, acting Secre-  
tary of the Fine Arts in the French Ministry,  
in behalf of the French Minister of Public  
Instruction, and who were invited to sub-  
mit works which were passed upon by two  
members of the executive board of the  
American Committee consulting with the in-  
vited artists—this decision being finally  
passed upon by the full board, are as fol-  
lows:

Wayman Adams, Karl Anderson, Frederic C. Bart-  
lett, Gifford Beal, Reynolds Beal, Cecilia Beaux,  
George Bellows, Frank W. Benson, Louis Betts, Louis  
Bouché, Max Bohm, Robert B. Brandegee, Hugh H.  
Breckenridge, Roy Brown, George de Forest Brush,  
H. Paul Burlin, Bryson Burroughs, Howard Russell  
Butler, Arthur B. Carles, Emil Carlsen, John F.  
Carlson, Charles S. Chapman, William A. Coffin,  
Glenn O. Coleman, Colin Campbell Cooper, Paul Cor-  
noyer, William Cotton, Kenyon Cox, Bruce Crane,  
Arthur Crisp, Charles C. Curran, Andrew Dasburg,  
Randall Davey, Charles H. Davis, Joseph de Camp,  
Charles Melville Dewey, Edmund W. Dickinson, Paul  
Dougherty, Frank V. DuMond, Ben Foster, Kenneth  
Frazier, Maurice Fromkes, William Glackens, Walter  
Griffin, Albert L. Groll, Oliver Dennett Grove, Bern-  
ard Gussow, Gardner Hale, Philip L. Hale, Samuel  
Halpert, John McLure Hamilton, Birge Harrison,  
Childe Hassam, Charles W. Hawthorne, Robert Henri,  
Eugene Higgins, Victor Higgins, Charles Hopkinson,  
William H. Howe, Eric Hudson, John C. Johansen,  
Francos C. Jones, H. Bolton Jons, Julia Kelly, Rock-  
well Kent, Edward A. Kramer, Leon Kroll, Max  
Kuehne, Ernest Lawson, W. L. Lathrop, Haley Lever,  
Jonas Lie, DeWitt M. Lockman, George Luks, Henry  
Lee McFee, M. Jean McLane, Alfred H. Maurer,  
Kenneth H. Miller, Richard E. Miller, F. Luis Mora,  
Jerome Myers, Hobart Nichols, Violet Oakley, George  
F. Ot, Walter L. Palmer, William M. Paxton, Joseph  
T. Pearson, Jr., Van Dearing Perrine, Maurice Pre-  
ndergast, Grace Ravlin, Edward W. Redfield, Henry  
Reuterdahl, William Ritschel, William S. Robinson,  
Edward F. Rook, Charles Rosen, Ernest T. Rosen,  
Chauncey F. Ryder, Leopold Seyffert, Charles Sheel-  
er, Everett Shinn, John Sloan, William T. Smedley,  
Eugene Speicher, Robert Spencer, Carl Sprinchorn,  
Modest Stein, Joseph Stella, Maurice Sterne, Albert  
Sterner, Gardner Symons, Edmund C. Tarbell, Abbott  
H. Thayer, Helen M. Turner, Walter Ufer, Robert  
W. VanBoskerck, Douglas Volk, Horatio Walker,  
Harry W. Watrous, Max Weber, J. Alden Weir, Irving  
R. Wiles, F. Ballard Williams, Charles H. Wood-  
bury, William Zorach.

Painters who were invited to contribute  
one of their works, but who were unable  
to do so for various reasons or who declined  
the invitation: Edwin H. Blashfield, Ralph  
Clarkson, Daniel Garber, Robert W. Chan-  
ler, Frederick S. Church, Arthur B. Davies,  
Thomas W. Dewing, Guy Pène Du Bois,  
Gari Melchers, Willard L. Metcalf, H. Sid-  
dons Mowbray, J. Francis Murphy, Maxfield  
Parrish, D. W. Tryon, A. Walkowitz, Fred-  
erick J. Waugh.

## Sculptors

Herbert Adams, Robert I. Aitken, Chester Beach,  
Gutzon Borglum, Solon Borglum, Stirling Calder,  
Cyrus E. Dallin (Boston), John Flanagan, James E.  
Fraser, Daniel Chester French, Charles Grafly (Phila.),  
Anna V. Hyatt, Albert Laessle (Phila.), Evelyn B.  
Longman, Edward McCartan, Hermon A. MacNeil,  
Paul Manship, Attilio Piccirilli, Albin Polasek (Chi-  
cago), A. Phimister Proctor, Edmund T. Quinn, Fred-  
erick G. R. Roth, Bessie Potter Vonnoh, Mahonri  
Young.

Sculptors invited but who could not send  
or could not be reached, owing to absence  
in Europe or elsewhere: Paul W. Bartlett,  
George Gray Barnard, Sherry Fry, Malvina  
Hoffman, Frederic MacMonnies, Andrew  
O'Connor, Janet Scudder, Lorado Taft, and  
Gertrude Whitney.

## CORRESPONDENCE

## "Birth Should Be No Bar"

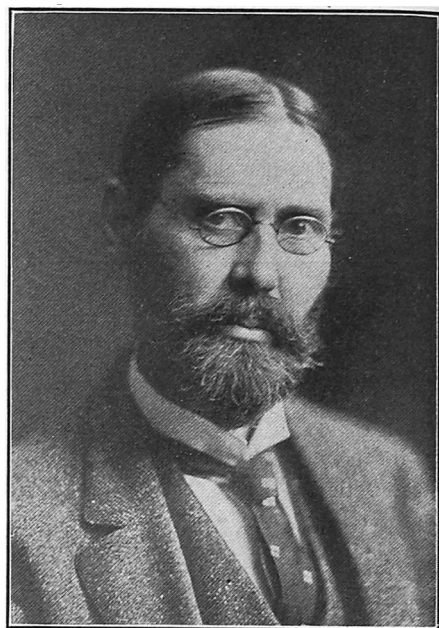
Editor AMERICAN ART NEWS

Dear Sir: With regard to your recent  
editorial concerning my remark as to J. S.  
Sargent being presumably ineligible to the  
post of President of the Royal Academy on  
account of his not being British-born, I  
must point out that this objection does not  
in any way whatever reflect upon the rela-  
tions between the U. S. and ourselves, or  
that it implies any difference in our attitude  
toward our American brethren from that  
which existed in the days when the Ameri-  
can artist Benjamin West became the first  
Academy President. But at the present  
moment there is in existence in this coun-  
try (and I think to some extent very natu-  
rally so) a strong movement to fill all  
official posts with none but British-born.

As soon as there is any proposal to confer  
an important post on one of any other na-  
tionality the question is immediately asked,  
"Have we no citizen of our own fit to put  
in that position?" There is in fact a very  
definite reaction from what in the past has  
perhaps been too lax a policy in this re-  
spect, and it may be that for the time being  
we shall be inclined to err on the opposite  
extreme. With the swing of the pendulum  
this will doubtless right itself, but in the  
meantime it is important that the motives  
which actuate the movement should not be  
misunderstood or misinterpreted. Faithfully,  
London, Mar. 1, 1919. L. G. S.

The many friends of Mr. James P. Silo  
and his family will grieve to learn of the  
death of his daughter Miss Nana Irene Silo,  
which occurred Wednesday last, at her pa-  
rents' residence, 125 W. 73 St., after a long  
and painful illness. The ART NEWS extends  
to Mr. Silo and family its most sincere sym-  
pathy in their great loss.

## OBITUARY



KENYON COX  
Artist and Critic

Photo by Paul Thompson, N. Y.

Kenyon Cox died Monday last, in his  
home in this city, after an illness of two  
weeks, aged 63.

The artist was born in Warren, O., Octo-  
ber 27, 1856, the son of Major-Gen. Jacob D.  
Cox, commander of the Twenty-third Army  
Corps; Governor of Ohio, and Secretary of  
the Interior. The family originally came  
from Germany, but were residents of N. Y.  
for several generations. From nine to  
thirteen years Kenyon Cox was an invalid,  
and during that time announced his intention  
to become a painter. From thirteen to  
eighteen he attended the McMicken Art  
School in Cincinnati, although he spent more  
time sketching the animals in Robinson's  
Circus than in the classroom, and in 1876,  
when only twenty, he entered the Pa. Acad-  
emy art school. In 1877 he went to Paris,  
where he studied under Gérôme and other  
masters. Returning to America in 1883, Cox  
took a studio in N. Y., and five years later  
received the Second Hallgarten Prize at the  
Academy exhibition of that year, and in the  
Paris Exhibition of 1900 received two prizes.  
The scope of his work was broad, and he at-  
tained distinction in landscape, portraiture,  
the nude, mural paintings, and even sculp-  
ture, for, in 1907, he was chosen to model  
one of the statues on the Building of the  
Brooklyn Museum. He was regarded as a  
colorist, but especially excelled as a draughts-  
man. His murals and in many public build-  
ings in the U. S., one the frieze of the Ap-  
pellate Court House in this city.

He was a capable writer on art, and his  
contributions to newspapers and magazines  
were noted for their remarkable knowledge  
of the history of art. He was at one time  
art critic of the "Nation," and wrote many  
reviews of important exhibitions for that  
periodical and for the "Evening Post." His  
books on art were many, and included "Old  
Masters and New," "Painters and Sculptors,"  
and "Artist and Public."

Mr. Cox was elected a fellow of the Na-  
tional Academy in 1900, and a member in  
1903, and served for a time as recording  
secretary, refusing renomination in 1910. He  
was a member of the American Academy of  
Arts and Letters, and of the Lotos Club.

Mr. Cox married Miss Louise Howland  
King, who had been his pupil, and who after-  
ward became a well known painter.

The funeral was held at St. George's Chap-  
el, Thursday morning last.

## Jeanne Durant Rice's Will

The will of Mrs. Jeanne D. Rice was filed  
last week. She died in her Westchester  
country home Feb. 23 last, leaving more  
than \$100,000 to her three children and  
employees.

Mrs. Rice, who divorced Dr. Clarence C.  
Rice, the throat specialist, in 1911, was  
proprietor of the Durant Kilns, at Bedford,  
Westchester County. In her will she gave  
Leon Volkmar an option on the kilns for  
\$10,000.

## Jos. C. Chase—Regular Artist

Joseph Cummings Chase, who it appears  
is professor of art at the College of the  
City of N. Y., and who has just returned  
after a four months' stay overseas, went  
abroad, it seems, in order to paint pictures  
of the American generals and the leading  
generals of the allied armies, as well as  
the pictures of fifty leading heroes among  
the doughboys.

Mr. Chase has brought back with him 110  
portraits. In the collection are Pershing  
and Foch and members of the general staff.  
The heads are life-size and done in oils.